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ART AND BOOK SALES.

NOTICE TO BOOK AND ART COLLECTORS.—The American Art News, having competent representatives at all art and literary auctions of importance, to record prices and buyers for its lists, is prepared to execute orders at a moderate charge, for the purchase of books, prints, pictures, art objects, etc., at such auctions.

The Art News has at its office catalogs of all important art and literary sales with prices and buyers' names marked, and can furnish these marked catalogs for a moderate price. Catalogs of coming sales will be sent in advance, if money for postage charges is enclosed with order in advance.

THE APRIL-BURLINGTON.

A picture from the School of Verrocchio forms the frontispiece for the April Burlington Magazine, and has an accompanying article by Tancred Borenius. A Canterbury picture of the XV Century is illustrated in half-tone and is commented upon at length by Sir Martin Conway. W. R. Lethaby deals with the Westminster and Chertsey Tiles and Romance Paintings in his fourth article on English Primitives. Joan Evans contributes a well illustrated monograph on the work of Gilles Légaré, and A. F. Kendrick describes an English Tapestry Panel at Addington. The Sir Hugh Lane Pictures at the National Gallery are the subject of a critical but appreciative discussion by Roger Fry. The concluding article by Lionel Cust is the 38th in his series of "Notes on Pictures in the Royal Collections" and treats of some pictures by Gerard Dou. The Burlington Magazine can be obtained from the American agent, Mr. James B. Townsend, 15 E. 40th St., N. Y.

Mr. and Mrs. Robert Hamilton are closing their studios at 96 Fifth Ave. May 1st, and after a visit to Washington, D. C., will go to Berkshire, Mass., for the summer, where they are having a new summer home and studio built.

"Dawn", sculpture by Chester Beach, and recently exhibited in the Cleveland Art Museum, has been purchased for the institution by an anonymous donor.

A LATE ART SEASON.

The tendency of the last three years towards a later closing of the art season than had been the case previously, is more marked this Spring than ever, and it now looks as if the art auctions and exhibitions in public and private galleries would continue until June, and unless the summer heats should set in earlier than usual, even until mid-June.

The great war, which has so upset the routine of business and social life in America, even before the United States entered the conflict is, of course, chiefly responsible for this prolongation of the American art season, for, with the former large tide of European travel estopped, the art loving and buying public, which formerly began to leave the American cities in early April for Europe or the country, now lingers in the cities as late as possible, with consequent benefit to the purveyors of art as well as to those in other branches of business.

And the new custom, even if enforced by the war conditions, is a good one, and it is to be hoped will be perpetuated after the war's close. The Spring and the early Summer's longer days, with the lessening of social activities which they bring, afford a good opportunity for the diversion and occupation of art study and collecting. The French and English art seasons begin only in the Spring and last through the early Summer, and this period of the year has been found there to bring the best results to the art marts, studios and the dealers. So a later art season in this country can be hopefully welcomed by art lovers, collectors and dealers.

METROPOLIS ART CAPITAL.

Recent announcements of the acquisitions of notable paintings from abroad by American collectors indicate that the tide is steadily drifting in art toward America, and that despite the booming of cannon on the front of the great European conflict, and the swift darting torpedoes of the submarine, many important examples of art are gradually passing the portals of the high seas, and into the possession of connoisseurs in this country.

Within the present month a number of old masters have been acquired by collectors of New York and other cities, and the list of paintings and art objects purchased during the current year would make an interesting record of the flow of art from Europe to America.

It is predicted by many in art circles that New York is destined to be the great art center of the world, and recent transactions confirm the value of this opinion.

The announcement within two weeks of the acquisition of examples of the art of Gerard David, and Antonello da Messina is of interest, for seldom does a work of the latter artist reach these shores.

American art is also holding its own, and the demand for early American pictures continues evidently to increase, particularly portraits by Gilbert Stuart and John Singleton Copley. All signs seem to point to New York as the future great art center.

Director Whiting of the Cleveland Museum has announced the purchase of four lithograph portraits by William Rothenstein, an English artist. The portraits are of George Bernard Shaw, Auguste Rodin, Edmond de Goncourt, Ricketts, and Shannon.

BOOK PRICES SOAR.

New price records for books were established at the dispersal of the literary treasures gathered by the late Mr. Samuel H. Austin, of Philadelphia, at the recent sale which took place in the American Art Galleries.

Not only did "Mr. Pickwick," by Dickens soar, but Grimm's "Fairy Tales" also achieved a new record in the literary mart. "The Posthumous Papers of the Pickwick Club," which brought \$4,500, made a new world's record for this famous work as the copy brought less than \$2,500 at auction in London three years ago.

At the Douglas sale in London, Grimm's "Fairy Tales" brought scarcely \$1,000, and at the Austin sale the same work was purchased for \$2,100.

Prices for romances are going upwards.

CORRESPONDENCE

Editor, AMERICAN ART NEWS.

Dear Sir:

Mr. Bolton Brown, in a reply to my letter in the ART NEWS, of March 31st, criticising his letter in the Times February 17th anent no juries, prizes, etc., at art exhibitions, denies that either in form or spirit he said, wrote or thought that I have attributed to him in this letter.

This assertion seems to be true in so far as the quotation marks themselves are in the evidence: as to the words used however—referring again carefully to his letter and to my comment—I find that, whatever other meaning Mr. Brown may have had, on its face presentation, it conveys to me exactly the meaning I previously ascribed to it.

While Mr. Brown does not particularize his objection to my interpretation, he does mention quotation marks; presumably therefore he refers to the remarks about the Royal and National Academies. He says, "A hundred and forty-nine years ago there was born the Royal Academy of English snobbery and English commercialism, a socially and legally entrenched group of self-elected insiders. Our National Academy is a mental child of this idea—the idea of a self-elected irresponsible group of artists that, owing to public ignorance, can pose as a public institution—a national institution. * * * Art has suffered from it." The following is my interpretation of this. I said, "Mr. Brown states emphatically in effect, and somewhat untactfully (not untastefully as the printer got it) to say the least, that the National Academy is made up of a group of irresponsible ignoramuses and posers and that they are a self-elected aristocracy of snobs, misleading the innocent public to the injury of true art."

As to the rest of Mr. Brown's letter, which seems in no way ambiguous in its expression or meaning, I cannot any where else find that I have misunderstood its evident intent and purpose, now that the context does not bear out the above interpretation.

Mr. Brown refuses to break lances or cross broad swords or indeed use any other weapon save his trusty steel pen, a utensil he usually wields right doughtily. He is contented however this time with a general denial, and an expression of supreme contempt; for the rest, maintaining a discrete reserve.

Far be it from me to disturb this reserve save only to offer an apology for those quotation marks and for any misinterpretation I may have applied to his letter owing to my alleged faulty analysis of its meaning.

Presenting to Mr. Brown all the personal benefit of whatever publicity there may be in this exchange of views, I beg to remain, in spite of the doubt he throws on my right to the title.—

A Painter.

New York, April 26th, 1917.

Mr. Reginald Poland has been chosen director of the Denver Art Association, and will go to Denver in September. Mr. Poland's father is professor emeritus of Brown University, and he is a graduate of Brown, he then took a post graduate course at Princeton, receiving there the master's degree, and a year later was given the fellowship to Rome as early Christian fellow of the American Archaeological Institute.

THE SPRING ACADEMY.

(By the Second Viewer)

While standing fast by his critical guns as operated in behalf of the winter academy, the "Second Viewer," is gratified to observe a marked improvement in the present exhibition of this "time-honored" institution, for certainly the general level of the Spring Academy is appreciably higher than usual. It is especially gratifying to be moved to salute the president, J. Alden Weir, as a leading contributor, for his representation of a girl "Improvising" is one of those pictures occasionally turned off by the president, that leaves no room for quibble about his high and singularly spotless reputation.

Mr. Weir's color has seldom reached a richer tapestry level and his apparently haphazard technique has seldom given itself ampler justification. But with what irony have the "hangmen" shifted this and the other meritorious canvases that form its body-guard from the "star" wall to the right, yielding the honor space to a full-length which looks at first glance like an immature Sargent, but which turns out to be an arrangement in silks and femininity by the eminently facile Louis Betts, entitled "Miss Mary." Miss Mary and her silks would have been more effectively in evidence if the landscape behind her had been a little more suppressed (for example, see Sir Joshua). However, with this Betts and the clever full-length of Miss Melville Silvey in a dress of dull gold by Irving Wiles the main Vanderbilt wall is not abandoned by any means.

To return to the group of which the Weir is one, there can be little doubt as to the merit of the chief prize (Altman, \$1,000) landscape, the "Call of the West Wind," by Charles H. Davis. Few works by this man have done so much to fulfill the extraordinary promise of Davis' early painting. The sky is unusually fine.

Near the Davis, an accomplished marine by Emil Carlsen has its super-sweetness emphasized by Roy Brown's sunny "Hill," hanging above it. Directly opposite, high over the stairway, much too high for its good, is a fine work by an artist too little noticed.

Little Dines Carlsen is not so happy in his "Delft Plate" still-life as he is in his portrait of his father, a remarkable likeness, although a bit formal and flat in modeling. Frieseke and Richard Miller are true to their oft-repeated motifs; Philip Hale is subtle in "Snow-white and Rose-red," Luis Mora is gaily Spanish in his full-length "Jeanne Cartier," Hayley Lever, a little crowded in his "Gloucester Harbor," while L. Seyffert just misses doing a chef d'oeuvre in his reclining nude, "Resting." Barring certain breaks in tonality, this is a distinguished picture. Douglas Volk's portrait of young Wm. Sloane is another fine thing, beautiful in color and wanting only a little in tonal simplicity. Cornoyer's "Playground, Bryant Park," Henry B. Snell's "Backwater" (Gloucester), DeWitt Lockman's "Portrait, Blue and Gold," Hawthorne's well-known "Lovers," Lydia Emmet's exceptional "Beatrice," and the two portraits by Adelaide Chase are well worthy of their creators; and the works of F. Bernstein, W. H. Singer, Walter Griffin, Gertrude Fiske, Ben Foster (Altman prize), Edw. Gay, Carroll Beckwith (portrait Judge Lacombe), Helen Turner ("The Toilet"), Will Robinson, Cullen Yates, Max Bohm (T. B. Clarke prize) and Alexander Harrison add much to the interest of the exhibition.

As usual the miniatures are rendered all but negligible, and the sculpture is scarcely more evident. However, if one forces himself to it, there will be found pieces by such sculptors as T. Shields Clarke, W. Paddock, Fredk. Roth, A. Piccirilli, Geo. Breuster (bust of Carroll Beckwith), A. Polasek, Victor Brenner and others.

James Britton.

OBITUARY.

Jean François Millet.

Jean François Millet, son of the famous French artist of that name, died April 20 at Barbizon, France, at the age of 70 years. He was the eldest son of the great painter who died in 1875. Mr. Millet was married in Paris in 1897 to Geraldine Reed, daughter of the late Rev. Sylvanus Reed, and Caroline Gallup Reed of New York.

Mr. and Mrs. Millet had their home at Barbizon, where both had studios, and where Mr. Millet had for many years maintained the traditions of his famous father, and was active in good government and charitable effort.

George Jepson.

The death of George Jepson at the age of 73 years, former head of the Boston Evening Drawing School, is announced.

Mr. Jepson was born in Leeds, Eng., in 1844, and came to this country after completing his early education. He won recognition as an instructor in art, and was made a member of the faculty of the Massachusetts Normal Art School. Mr. Jepson was master of the Boston Evening Art School.